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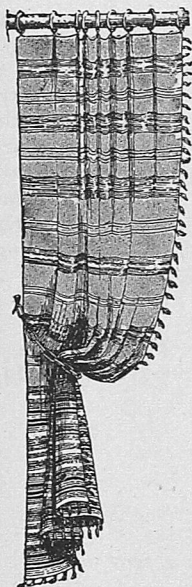
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DECORATIVE TEXTILE FABRICS

CORNER DRAPERY FOR A BED.



THERE is no limit to the many artistic arrangements that can be carried out in drapery materials, if only the work be done by an experienced artist. We present a design for a corner drapery over a bed, consisting largely of a valance, reinforced with lace curtains. The design, when carried out in rich silk and handsomely trimmed, will give a very charming effect, but even if executed in cretonne or chintz of well chosen design, the result is beautiful.

We also give an example of an inexpensive artistic drapery in connection with the now popular brass bedstead. This design is very effective, either in the pretty cretonnes, chintzes or dimitz.

The Louis XIII., Louis XIV., Louis XV., and Louis XVI. window draperies, also illustrated on pages 58 and 59, are correct in style, the three latter designs being accompanied by lace curtains. As is well known, the appearance of the exterior of a house is enhanced by a uniform treatment of the

windows, and a light texture, from the exterior, is very pleasing.

ENGLISH EMBROIDERY AT THE WORLD'S FAIR.

THE Royal School of Art Needlework of London will exhibit some choice embroideries in the British Woman's section of the Chicago World's Fair. These embroideries will be characterized by richness of material, perfection of work, artistic treatment, and splendid design, and harmonious coloring. A gilt screen, with decorations of flowers and foliage on the lower panels in high relief, will be exhibited. A charming effect is given by the silvering of a few of the sprays surrounding the dainty Vernis Martin medallions which ornament each of the three folds. The upper panels are of exquisitely embroidered pale reseda satin, set off to great advantage by the stylish gold mount. The design of the work is after the French school, and includes laurel wreaths and Louis Seize bows, intermingled with dainty flowers.

A Louis Quinze screen panel, with reseda satin, but having an arrangement of the design entirely different from the foregoing, will also be exhibited. At the top of the panel is a bow of dark blue, shading off to the palest tinge of blue imaginable, and from this are depending sprays of flowers falling almost to the foot, and encircling musical instruments.

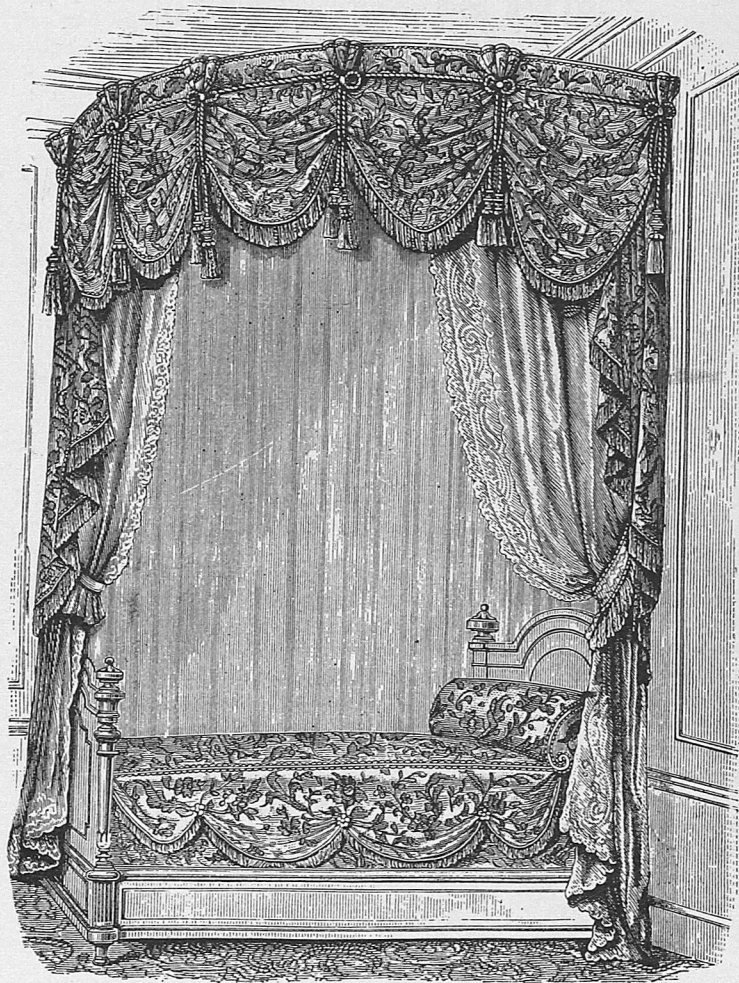
A most charming coverette of shimmering satin, suggestive of moonlight in summer time, is scattered with garlands, bows, and wandering ends of ribbon, lost in sprays of flowers. The design is particularly noticeable for its gracefulness, and the shading of the flowers from bright tones to pale.

In contrast to this is a piano cover of gray blue satin, lined with gold silk, and decorated with a handsome, rather massive border, composed of festoons of pomegranates, grapes and ornamental corner pieces. The predominating tones are purple, red, brown and gold. A bedspread of creamy white silk has a Florentine design in laid work, composed of roses and tulips, outlined with gold silk cord. In cushions, there is one of yellow silk, ornamented in the Japanese style, and another of creamy silk, decorated in old Italian work. Vellum embroideries are to

the front; the examples are a large blotter embroidered, and a photo frame of gold bullion, which suggests old French frames, and there is a splendid black letter bible, covered with red velvet, decorated with tudor roses with gold bullion, and leaves of shades of green silk. Seed pearls are introduced in the border, and the lining of the cover is of red moiré.

A NEW METHOD OF DYEING SILK.

A FRENCH artist has just made a discovery which is likely to create a perfect revolution in the fashionable world, and which cannot but rejoice the heart of every wealthy woman possessing a taste for the beautiful. The painter in

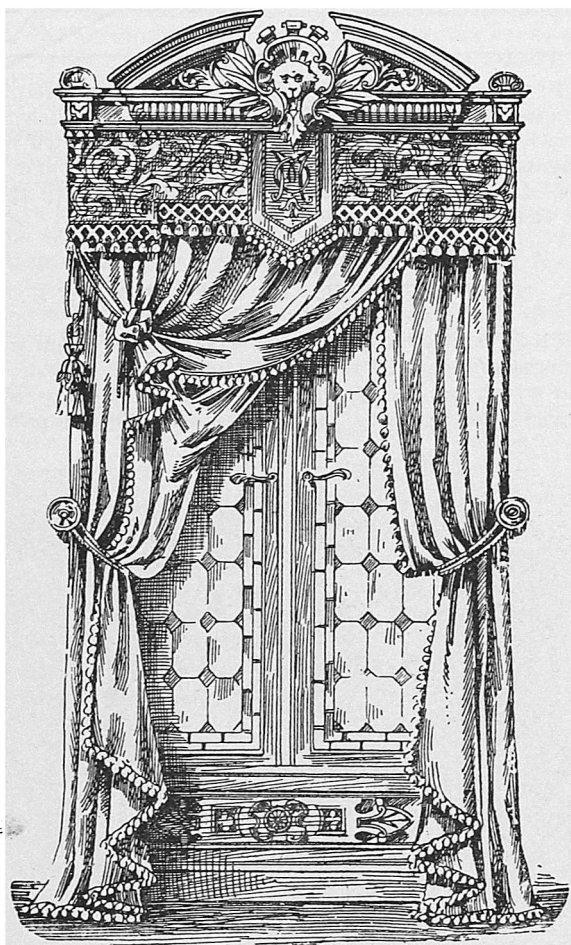


CORNER DRAPERY FOR A BED.

question, M. Felix Regamey, had long been puzzling over some antique varieties of Chinese silk, the ground of which was dyed in a gradation of tints ranging from dark to light like a melting wave of soft color, and which were decorated with drooping garlands of admirably painted flowers as delicate as if they were executed in pastel. Long he brooded over this difficult problem of producing in Paris the same material. At last he met a gentleman who owns some of the largest dye-works in France and who, grasping the painter's idea with enthusiasm, succeeded in obtaining for him some heavy silks double the

THE DECORATOR AND FURNISHER.

ordinary width and which are tinted in gradually deepening shades following the width of the material. For instance, one of them destined for a court train is of a dark damask-rose red at the top, and passes through the loveliest variations of pink, finishing at the bottom in a ripple of pearly dead-white. It is almost impossible to describe the effect produced, but I may say that this peculiar softness of tone is only found in the petals of some few splendid flowers. On this delicate background the artist painted a shower of roses both dark and light with buds and leaves, tied here and there with true lovers'



LOUIS XIII. WINDOW DRAPERY.

knots, and so unique and exquisite is this dress that in spite of the enormous price asked for it, it was immediately purchased by a young and beautiful Duchess who was married a few months ago. M. Felix Regamey is now at work upon a dress of graduated blues strewn with forget-me-nots and corn flowers, which I had the pleasure of admiring yesterday, and which, even in its unfinished state, looks as if it had been designed by the fairies. The price of these masterpieces is a sufficient guarantee against their ever becoming vulgarized, and the colors which M. Regamey employs for painting them—also invented by him—are so solid that no amount of rubbing or folding can injure them.

UPHOLSTERY NOTES.

PORTIERES that are to slide to and fro should just clear the floor nicely without touching. All curtains to be hung in pairs made from material of large and conspicuous design should have the figures of both curtains on the same line across. The same rule should apply to two or more pairs in a row, though a single pair apart from the others might be different, provided they matched with each other.

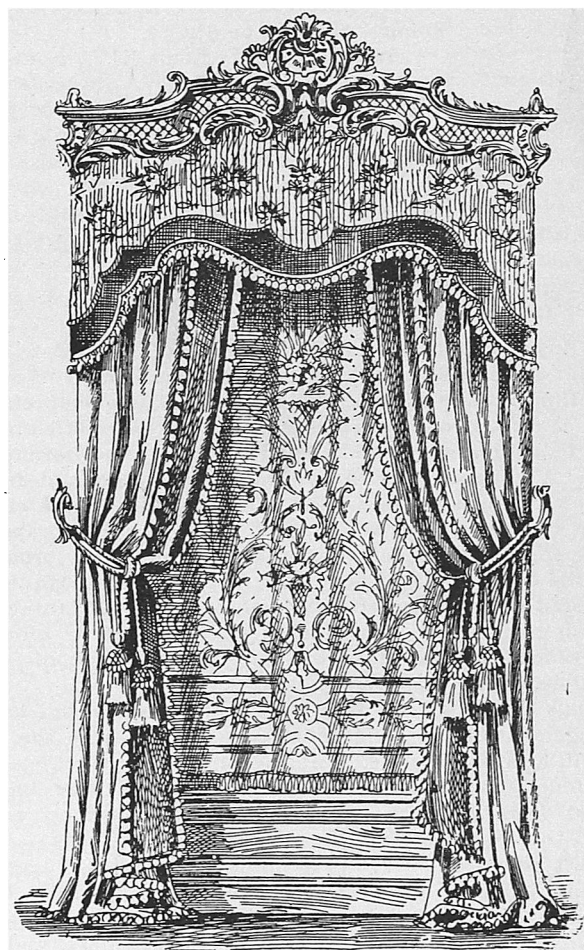
FOR windows, arching at the top, straight poles with the short raised pole above them, look better than to attempt to follow the form of the arch with the pole. The arch might be followed with a cornice or with a pole, if carried around inside

the casing, allowing that to give the effect of a cornice; but an arching pole with drapery attached always looks weak and unfinished, if not accompanied by some form of moulding above it.

IF it is necessary to use interlining in window draperies, silesia is better than flannel, being less bulky. A lambrequin of this style for a window seven feet wide requires about three and a half yards of fifty-inch material, five and one-fourth yards silesia interlining, five and a fourth yards yard-wide outer lining, six yards fringe, three yards drapery rope for looping up pole and fixtures. This style could be carried out with good effect in light materials and ruffled cornice in place of the pole, and also dispense with the rope and use rosettes at points of looping.

AN iron rod is more slippery than one of brass, and curtains traverse more freely over it. The cord should be well stretched before using, else in a short time the curtains will cease to meet when drawn together. Put stout rings on the rod, large enough to move freely without jamming, and put hooks on the tops of the curtain. If they are put three or four inches apart, the curtain will not bulge out against the valance when drawn back. Lace curtains should go on a rod back of long curtains. The valance can be cut to have a short seam over the rosettes, run the material the other way and get the rake of swag from under the round of the centre-piece.

THE general tone of the chamber or sleeping-apartment, however luxuriously furnished, should be quiet and restful.

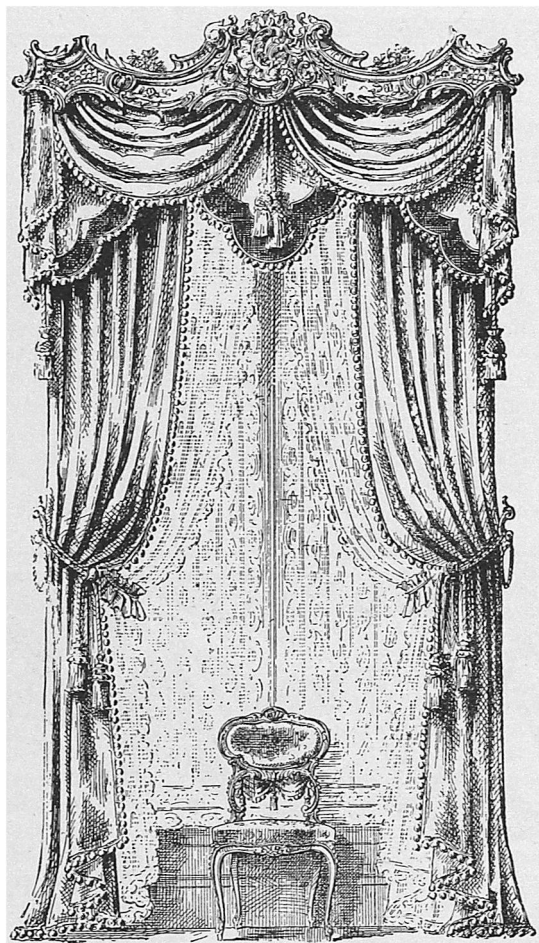


LOUIS XIV. WINDOW DRAPERY.

Probably the best effects, with the least expense, can be had by using cretonnes and chintz for draping windows, beds, mantels, etc. These goods, beautiful in design and coloring, always give a fresh and charming home-feeling to the apartment. Very pretty chamber draperies are made with cream madras or muslins, with light silk over-drapery; or the entire draping may be of muslin or cream madras over colored silesia. The effects are extremely pleasing, at a very moderate cost.

THE DECORATOR AND FURNISHER.

IN draping across bays or alcoves, of similar spaces, if there is no division by hanging beams or mouldings, it is better not to carry the drapery quite up to the ceiling as it will look ill-proportioned. Lower the work to a line with the frieze moulding and fill the space above it with lattice or grille work. In much of the modern building, the woodwork around the windows has been so elaborately treated and so enriched with carving, etc., that it would be "painting the lily" to cover them with drapery of any kind; therefore the curtains should be so hung as to show the casing at top and sides, and in some cases reaching down only to the sill. So hung, a smaller pole



LOUIS XV. WINDOW DRAPERY.

would be used with brackets screwed to the inside member of the casing, the ornamented end of pole or rod showing on the face of the frame, or put the pole inside the casing.

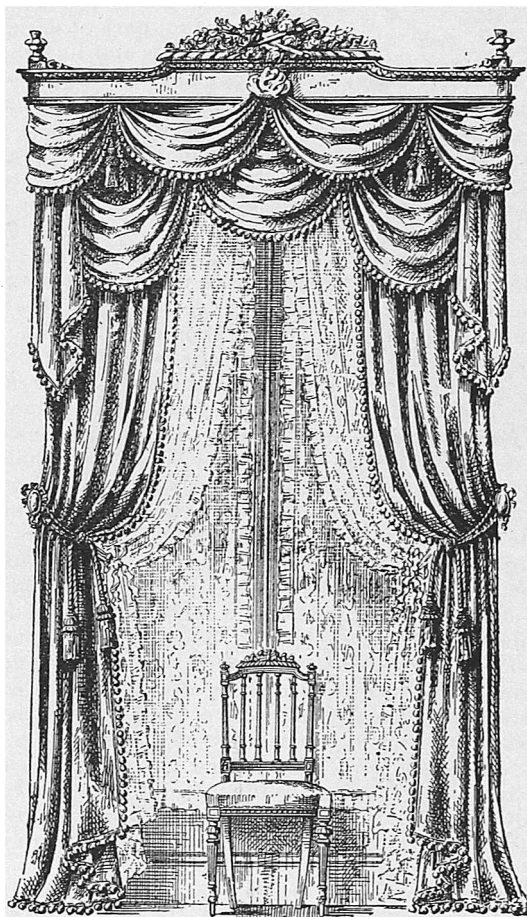
THE proper way to measure a house for drapery is to make a good-sized floor-plan of each story or suite of rooms, with drawings of the doors and windows to be treated. Even a single room should be so treated when there are several spaces to be draped. Mere outline sketches, but well-defined, are all that is needed, but if clearly and correctly done will save much possible confusion and misunderstanding. The plans can be taken into the salesroom, and as the relative position of the rooms is shown, the colors can be more effectively arranged. As each room is decided upon, sketch in the style of the draping and record the goods. Thus the plans will show where to place, how to drape, and what to use, and can be retained for future reference.

PORTIERES made from curtains with borders at the bottom, or goods with large patterns to show entire at the bottom, can be hemmed or trimmed at sides and bottom; attach bottom side to the pole, and so allow all irregularities and stretching to come out at the top, which can be trimmed off and marked for hemming. It is better to put the hooks close together, and not pleat the curtain. Ten or twelve to a fifty-inch curtain will be sufficient.

In making up drapery, one should be provided with tables large enough to spread out and baste together the material

and lining without being obliged to move them. Before lining the curtain, the crease in the middle of the goods should be pressed out, and all other work, such as embroidery, appliqué, insertion of stripes, or bands, should be finished, pressed and shrunk, if necessary, before lining. If the curtains are to be of mohair plush the nap must run down. If of embossed plush, the seam can be sewed by machinery, but if of plain surface, it must be sewed by hand on the nap side in the following manner: About one-half inch from the selvage of each breadth to be joined, with a large needle scratch the back of the plush for the lines for the seam. This will raise a ridge on the face side and open a furrow in the nap. The two ridges are brought together and sewed. It is a tedious but not difficult piece of work, care being taken not to pucker the seam. After sewing, the seams must be shrunk by stretching them out and wetting the back.

Before making up silk plushes, the creases caused by folding away in boxes must be removed by forcing hot steam through the goods, and brushing the seam lightly while the nap is softened by the steam. If not convenient to have a regular steaming apparatus, a hot flat-iron, or goose propped face up on the table, will answer. Wet a cloth and wring it out so that it will not drip, and lay it over the face of the iron, over which lay the plush, nap side up. A cloud of steam is instantly forced through the plush; when the nap is just softened, brush and pat it lightly with a soft brush. Do not keep the goods over the steam long enough to get very wet, and use for a steaming-cloth an old piece that has been several times washed; a new piece might contain sizing enough to ruin the nap of the plush.



LOUIS XVI. WINDOW DRAPERY.

A ROOM should be studied, and all its possibilities considered before anything is done to it in the way of furnishing. It is a great mistake to furnish haphazard or to imitate other people. Draperies make or mar a room, and it takes an artist's eye to select them properly. There are rooms which should never have a light drapery. White, or even cream lace gives a cheapening effect sometimes. An artistic colored drapery is the Indian crepe, which in some designs is most beautiful. The soft, rich colors give it a stained glass effect, and it softens and tones down a very light room wonderfully. It is particularly suited to a library or study, but it is used in any room by decorators, who, having full liberty, can carry out the idea these soft, rich draperies suggest in other furnishings. By the yard you can get something really beautiful for one dollar and sixty-five cents and two dollars, and in whole curtains with borders there are very rich and handsome pairs at twelve and fifteen dollars. The cross-bar stripes which are used so much are also quite pretty, and can be had for three dollars and seventy-five cents a pair.